

By Ernest Gellner

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ART

Beyond monks and martyrs

By Nigel Glendinning

JULIAN GALLAGHER and JOSH GORDON
GUILDFORD

Translated by Kenneth Lyons
415pp (with 521 illustrations). Seeker and Warburg, 1978.

Zurbaran has long been a humble presence in Spanish art—a quietly impressive, well-dressed individual—in the second rank. He used to have to be kept for attention from behind the more obviously commanding figures of El Greco, Velázquez and Murillo. But in the past forty years or so, scholars have begun to seek him out, coming to get to know his life and work better, and anxious to replace the worn-out tag of Spanish "Caravaggio" with something more indicative of personal character and quality. This book by two well-known Spanish art historians, Julian Gallagher and Josh Gordon, is the latest contribution to the re-evaluation of the man and his art.

The recent line of research on

Zurbaran runs from the archival discovery, in 1930, of a portrait after the Spanish Civil War, through catalogues by Goya (1948), Martín Soria (1953 and 1955), and Paul Gualand (1960), to the high plateau on which three books appeared in 1975: by José María Carrasquel in Spain, Anna Torregrossa and Tiziana Frati in Italy, and Jonathan Brown in the United States. There were a good many problems to solve. The precise nature of the religious spirit in Zurbaran's work required clarification; there were stylistic problems involving the dates of the artist's earlier prints and paintings, and his relationship with his younger contemporary Murillo; and vexed questions of success, through-murdering, elusive narrative lines, and dubious attributions. The complexities of the man and his art have not diminished with time, and the simple, unified view of Zurbaran's life and work of the nineteenth century, repeated in further and further into the distance.

The Romantics had Zurbaran nearly forgotten. They looked on to the content of the pictures above all, presumably, on the assumption that matter would matter rather than manner. So the artist was himself absorbed with the

values of the monks he depicted, his harsh expression, his own confession of a "fervent belief in the purification of the flesh". Furthermore, the Romantics believed that the dark shadows in Zurbaran's pictures embodied a gloomy view of life, the very antithesis of Murillo's passionate, tender and poetic Catholicism. The Russian traveller, Vasily Andriyev, put the view simply in 1847 when he described Zurbaran as the main representative of the morbid and spectral side of the Catholic faith, which only painted penitent monks, sinister people with narrow, sinister eyes, and bloody torments.

Perhaps this kind of estimate was inevitable 130 years ago. Zurbaran had only just become an international known name, and although Spanish like Goya, he had not earlier inspired him for taking Andriyev painting in a new direction, and for studying nature in an original way for Spain with the camera obscura. But until Emilio Philippe's Spanish Gallery opened in the Louvre in 1838, no many people outside Spain really knew what his work looked like. Suddenly there were eighty paintings attributed to him on view: 20 per cent

of the total holdings in the Gallery. A strong impact was inevitable, and the artists more particularly caught the eye and fired the Romantic imagination. "St. Francis", holding his arrow to his breast, was singled out for reproduction, although in fact only about a quarter of the Zurbaran subjects in the gallery involved monks or penitents, and fine dress and landscape backgrounds should have alleviated the sense of gloom in the others. Yet in England too, both Richard Ford and Lord Hesketh appear to have responded to subjects which reflected Zurbaran's peculiar power in handling suffering and abnegation. The former owned the magnificent "St. Francis" now in the Wadsworth Atheneum in Hartford, Connecticut; the latter, three single-figure meditative or penitential subjects: "St. Francis", "St. Jerome" and "St. Benedict". Of course, for these as for other owners, there was the appeal of realism, also duly probed by Stirling-Maxwell in 1848 and by other critics. Among the painters, Carver took a hint for a method of grouping a large composition from Zurbaran, as Jonathan Brown has shown, and Crome echoed his work in a painting of a monk.

The current view of Zurbaran is naturally more complicated. The picture itself still expands and contracts in the edges of the hands of different catalogues, and sometimes unavowedly work that convince most of us have a question-mark put against them. Soria listed 221 prints in 1953 (although admittedly he did not separate out the individual prints in his catalogue). Gualand reached a peak of 612 (and 627 including followers of Zurbaran); Torregrossa and Frati cut this back to 590 in 1975; and Gordon now reduces this to 573. These differences, catalogues have highlighted different aspects of Zurbaran's work, and the different stylistic development, while Gualand set the work within the context of Spanish painting of the sixteenth century, and Torregrossa and Frati set it within the context of the Baroque. Subsequently, Anna Gregori's Zurbaran in Spanish inventory, by comparison, Julian Gallagher's study, which precedes the present catalogue, is broad-based and in general celebratory. But it also tries a new tack or two.

St. Gallago steers Zurbaran in a more physical direction than is usual. He argues that the artist was not so much mystically inclined as restricted to religious subjects by the patronage available in Seville; a restriction from which Velázquez was able to escape by going to Madrid. The artist's life suggests that Zurbaran preferred marriage in monasteries in the proportion of three to one. And instead of focusing on the ego of his patrons, which Jonathan Brown thought might reflect a certain humility in Zurbaran's part—St. Gallago underlines their ambition, and argues that the artist was unwilling to burn his own reputation in the flames of the religious hierarchy. He explains the difficulty that scholars have had in identifying the subjects of some of Zurbaran's religious paintings quite convincingly in terms of his preference for visual rather than literary stimuli. He also finds a taste in Zurbaran for idealized arrangements, with saints that are splendid figures from a parade or procession, and allowing rather than holy. Even Zurbaran's occasional clumsiness in handling groups or designing compositions is

put down to his appreciation for physical things, by neglecting the interrelationship between figures in objects. Zurbaran emphasizes their corporeality. St. Gallago takes the argument a stage further, indeed. The work gains in authenticity as a result of the absence of grand rhetorical gestures, and when Zurbaran ceases to be clumsy he comes near to losing some of his grace and attractiveness.

There is clearly some special pleading here, and perhaps less sense of development and change in the artist than Jonathan Brown, or Soria earlier, have given us. But St. Gallago has certainly provided a lively and sensitive study, with valuable points about Zurbaran's use of the picture-making technique, for instance, his fondness for representing Christ's passion indirectly, and his tendency to invent locations without any sense of their total spatial environment. When he has an original interpretive line, as he has on the superb "Still Life" in the Norton Simon collection, which he sees as an offering of fruits to the Virgin Mary, he argues his case persuasively and with tact. In consequence, the study leads the reader back continually to the paintings themselves, with a sharper awareness of interpretive possibilities, and some new ideas about the artistic temperament behind the work.

The catalogue by José Gualand, by comparison, disappointing. There is no discussion of differences in style in relation to the conclusions of earlier scholars, and too many of the works that have not appeared in previous catalogues are thinly documented. Some are not reproduced; and others have no measurements, let alone any details of provenance. A sense of work in progress rather than completed to the scholar's satisfaction too often supervenes. Some paintings are unnumbered, and some photographs are old and misleading. A particularly inaccurate photograph is provided for example, of the fine painting of "St. Rufina" in the National Gallery, Dublin. The plinth at the left with an inscription on it, surrounded by a pinto, is quite invisible in the photograph reproduced here. Yet the detail is surely significant, since it relates the painting in question with two other Spanish works with similar details at least: one in the Rijkslog Museum, Amsterdam, for instance, another (attributed to Bernabé de Aysa) in the Musée Goya at Castro.

These are serious shortcomings in a work of this kind, and there are other regrettable omissions. There is no attempt to deal with the vexed problem of the participation of Zurbaran's assistants, or his son Juan; no contribution to the question of differences between the work of the master himself, his followers and pupils. It is also a pity that there is no index of owners; such things are useful for those who are interested in the history of art. Nevertheless, although some of the stylistic issues have been better handled by Jonathan Brown, whose excellent book has not been superseded by the present study, there is stimulating matter in the introduction, and the illustrations—which are generous in size and number, though often poor in quality and misleading in colour—meet some of the scholar's present needs.

Dada & Surrealism

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The sceptical moralist

By J. C. A. Rathmell

DOROTHY CONNELL:
Sir Philip Sidney: The Maker's
Mind
163pp. Clarendon Press: Oxford
University Press. £6.50.

Although Dorothy Connell's study
monographs to deal with all Sidney's
works in less than 150 pages it
offers itself less as a general survey
than a series of attempts to locate
a centre of unity in the various
products of Sidney's "chameleonic
creativity". Dr Connell is not con-
cerned to provide a continuous
biographical narrative or a straight-
forward chapter-by-chapter account
of his individual works. Instead she
adopts a looser framework that en-
ables her to avoid making any too
rigid distinction between poetry
and prose. The result, inevitably,
is a book that, while containing
a number of interesting
insights, lacks any overall
coherence. In particular, the
unhappy shilly-shally treatment of
Astrophel and Stella and the *New
Arcadia* gives the book a very bi-
ased look.

Dr Connell begins by suggesting
that Sidney's interpreters (of whom
there has been a lack in recent
years) may be divided into two
camps: those who, like Lilyard
and Danby, present him primarily
as a moralist firmly advancing
Christian ideals, and on the other
hand those who, like Richard Lan-
ham, emphasize the more secular,
sceptical, and humorous aspects of
his work. The thesis that Dr Connell
advances, sensibly enough, is that
the two views are not mutually ex-
clusive: Sidney's moral and
religious assurances and certainties
coexist in a characteristically
Renaissance way with a lively and
compassionate sense of the human
liability to error.

A good deal of Sidney's brief
career was, of course, concerned
with promoting and exporting the
Protestant cause in Europe, but he
was never as narrowly or dogmati-
cally Protestant in his outlook as
Wilke Greville's *Life* would have
us believe: he was too much of a
Renaissance humanist at heart for
that. Dr Connell notes good use
of the correspondence with
Laurens to illustrate how Sidney
vacillated between a determination
to put all his energies into
exporting the cause of militant
Protestantism and a subversive
desire to opt out of the world of
public affairs and devote himself
to writing. Sidney's mentor,

although a man of humane lean-
ings himself, had no doubt—much
less than Sidney himself—
about where his priorities should
lie. The poet was probably lured
by letters reminding him not to
"grow grey in the study of
letters" precisely because he was
frequently visited by similar
promptings of conscience himself.

Some of the best pages in this
study are devoted to showing how
this inner debate in Sidney's mind
is reflected in his works. Sidney,
Dr Connell suggests, had a simply
developed (and indeed rather
Erasmian) sense of human falli-
bility and folly. To a considerably
greater extent than either Spenser
or Greville he was inclined to take
a tolerant and generous view of
human backslidings from the path
of virtue. In a recently discovered
letter he writes about "the times"
we are, thinking we do well as long
as we mean well. This was written
in 1580 and has an obvious appli-
cation to the conduct of the not-
quite-virtuous-enough heroes of the
Arcadia. *Astrophel and Stella*, too,
affords ample evidence of Sidney's
realistic and sometimes cheerfully
unrepentant recognition of his in-
ability to throw off an unbecoming
and imprudent infatuation.

Dr Connell dissents from the
view of those critics who believe,
on the evidence of the trial scene
in Book V of the *Arcadia* and some
of the more voluminous *Ceridwen* sto-
ries, that Sidney "finally condemns
love". On the contrary, she argues,
Sidney has a Chaucerian sense of
the irresistiability of "the love of
kynde", qualified by a characteris-
tically Renaissance belief in love's
transforming power. When, in the
Old Arcadia, Musidorus insists
that it is the head that must give
direction, Pyrocles can reply with
some spirit: "And the heart gives
us life." The debate is genuine
to the central concern of the
romance and in his handling of the
trial scene at the end Sidney, as
Dr Connell points out, is determin-
ed not to undermine either the dig-
nity of Eucarchus, who must sit
in judgment on love, or the heroism
of the lovers, who defend it.

The two young princes, however,
are far from paragons of virtue, and
one evidence of the sophisticated
structuring of the *Arcadia*, Dr
Connell argues, lies in the way the
"excessive foolishness" of the young
lovers is set in high comic relief against
"the subtler foolishness of the adult
themselves". One of the elegances
newly circumscribes this dominant
theme.

Let our impartial eyes in life
Our own demerits, and some are
wonder shall

That hunting fables, our selves we
did not catch.
There can be little doubt though
this is not Dr Connell's point that
Shakespeare in his early dramatic
comedies learnt a trick or two from
Sidney's deft and unerring use of
parallel plots, and perhaps also
from his subtle use of the disguise
routinized.

Sidney, Dr Connell remarks,
never loses sight (in the *Arcadia*) of
the fact that men are no more
than "the children of the earth".
And she sees it as characteristic of
Sidney's compassion that he dis-
tinctly avoids any extravagant claims
for human potentiality. It is not sur-
prising therefore that, in the
Apologie, he draws back from
accepting some of the more exalted
aspirations of the poet's role and in-
stead turns to those expressed by
the *Reverendissimus* neoplatonists.
The idea of the poet being
inspired by a divine fury is enter-
tained only to be subjected to
gentle ridicule. Unlike most of his
contemporaries he makes no exag-
gerated claims for the power of
poetry to transcend time and, in
general, he refuses to endorse the
view that the poetic gift is "a
mable rontering on him spirital
powers".

The earlier pages of this book
contain much that is genuinely in-
teresting but in the later chapters
things begin to fall badly apart. An
attempt to apply Lilyard's concept
of "play" (from *Immo Ludens*) to
the treatment of the *New Arcadia*
is extraordinarily clumsy. There is
a brief reference to the "nussive
dislocation" of the original story
but no considered attempt to assess
the implications of Sidney's addi-
tions and revisions. The long in-
triguing episode gets scarcely a
mention, and even Pamela and
Philiclus are only referred to in
passing. Instead the reader is offered
a curiously idiosyncratic discussion
of Sidney's use of geographical
names, accompanied by philologi-
cal reproductions of Renaissance
maps of the Roman Empire and
Ancient Greece. Even if these latter
were more legible than they are, it
would be difficult to understand
what useful purpose they could be
intended to serve. At places such
as these, more numerous in the
second half of the book than the
first, Dr Connell seems intent on
establishing points which are, in the
most sense, unhelpfully academic.
Ultimately, it has to be said, the
book falls a little because it is
neither comprehensive enough in its
use of the academic public in
which it is, presumably, primarily
addressed, nor sufficiently lucid or
honest to serve as an introduc-
tion to the general reader.

Some of the playwrights' own
comments are worth reading. Peter
Nichols unexpectedly, but provoca-
tively chooses *The Provencel* as his
own best play (it certainly reads
much better than it played at the
National Theatre) and Howard
Breton talks proudly of "my gen-
eration" (writing better plays, he
says, than the classics). If it were
the last one on earth I used, of
contemporary or Breton's, to warn
in this rhetoric until I realized how
old we were getting.

I wonder what the younger ones
think. Two years ago I went fel-
lowship to the plays that *The Sun-
day Times* and *The Observer* and
the *New Statesman* told me were
good for me and most of the time
I was bored and bored and bored
by turns. The current crop of plays
seems to me considerably less
good than that. I have a profes-
sional interest in saying so; besides,
I'm probably going ground down.
Mr. Kennedy, as it is by saying that the
immediate future of the theatre
looks bright, indeed of course the
economic crisis kills off the theatre,
in which case, it looks dark. I
agree with him. I agree about a
few other things. I agree about a
few other things. I agree about a
few other things.

There are fourteen playwrights on
Oleg Kerensky's mind: Strindberg,
Bond, Shaw, Ayckbourn, Nichols,
Breton, Hare, Barker, Stoppard,
Whitfield, Crichton, Gwyn, Hampton,
and Pollock. We are with, could
be said to be of any dramatic sig-
nificance, have enlarged since 1956 as
"new" but Mr. Kerensky has
omitted from *The New British
Drama* the established quarter of
Osborne, Wesker, Arden, Pinter,
no to be mainly concerned with
second-generation writers. Chrono-
logically the strangest name on his
list is Peter Shaffer, who goes back
to the 1950s; he occasionally, how-
ever, the best chapter in the book
is one of the few writers in whom
Mr. Kerensky seems really inter-
ested. The general level of criti-
cism is so perfunctory as to make
John Russell Taylor's anger and
After look profound.

Each writer is accorded a brief
biography, and a table of awards.
Then the plays are considered. Mr.
Kerensky's comments being later
sprinkled with those of the dramatists
themselves. Only two refused to be
interviewed, and they are accorded
rather dismissive chapters of the
head of the book. David Storey's
biographical and critical essays are
also perfunctory and dismissive.

Playwrights on parade

By Robert Cushman

D. J. KERENSKY:
The New British Drama
Fourteen Playwrights since Osborne
and Pinter
276pp. Hemish Hamilton. £6.95.

There are fourteen playwrights on
Oleg Kerensky's mind: Strindberg,
Bond, Shaw, Ayckbourn, Nichols,
Breton, Hare, Barker, Stoppard,
Whitfield, Crichton, Gwyn, Hampton,
and Pollock. We are with, could
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CLASSIFIED ADVERTISEMENTS

Cumbria County
Library

Librarians (2)

Cumbria County Council invite applications from men and women who are Chartered Librarians for the following vacancies in two of our professional teams—

Post 1
£3,365 to £3,702, plus supplements to a maximum of £520
Carlisle Group (Based on Penrith Library)
Casual car user allowance

Post 2
£2,922 to £3,702, plus supplements to a maximum of £520
Workington Group (Based on Cockermouth Library)
We are seeking to appoint librarians who have at least two years' experience and with the necessary skills and commitment to promote our library services in these areas and to participate in the work of a professional team. The structure of the County Library service offers the opportunity and responsibility to develop professional skills and specialist interests.

For informal discussion on these posts, contact Harry Houghton, Tel. Carlisle 24108, or Jim Elliott, Tel. Workington 3744.

Further details and application form, returnable by 24 March 1978, from County Librarian, 1 Portland Square, Carlisle CA1 1PS. Tel. Carlisle 32181, Telex 84318.

Medical clearance, superannuation scheme. Assistance with removal expenses in certain cases.

Slide Librarian

£3,685-£4,073 pa inc. Hornsey

To maintain and extend a collection of 20,000 slides which form the main visual aid to the teaching of the history of art and design in the Polytechnic.

You will be required to operate an efficient loan system for use by lecturers by academic staff, working on a demand basis, and maintaining the collection in good condition and adequately annotated. You will be expected to expand the collection of slides with added demand when a new lecture course in history of art and design is introduced. This will involve republishing slides, photographing new material—for which the ability to use a 35mm camera is essential—and applying these slides onto a demand basis. You will also be responsible for the maintenance of photographic equipment.

You should have a special interest in history of art and design, and preferably be a graduate in the subject. Though formal librarian training would be an advantage, it is not essential.

Please send for full details and an application form, pooling first class, to Applications Officer (Ref. 65A), Middlesex Polytechnic, Bourne Green Road, Mill Hill, N20, to whom completed forms must be returned by March 28.

Application forms to be returned to the following address: The Education Department, Strathclyde Regional Council, 100, Victoria Road, Glasgow G4 7LH. Applications should be sent to the following address: The Education Department, Strathclyde Regional Council, 100, Victoria Road, Glasgow G4 7LH.

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Willesden College of Technology

Part-Time Library Assistant

Grade C1 (M/F)

For 15 hours a week (to include some evening duties) during term time—38 weeks a year. Library experience not essential but some knowledge of typing would be an advantage.

The C1 salary scale is £1,652 to £3,282 per annum inclusive, with a responsibility bar at £2,925. Commencing point will be according to age, experience and qualifications. The minimum salary for officers aged 21 years and over is £2,611 per annum inclusive.

Generous education expenses are available. Application forms and a job description from the Administration Manager, Room 705, Brent House, High Road, Wembley, Middlesex, returnable by March 16, 1978. Telephone 01-911 0171 (24-hour Ansafone service). Reference Number 1/69/N must be quoted.

London Borough of BRENT

County Librarian (£8293-£8881)

This post has become vacant following the retirement of the County Librarian. The Council are looking for a Chartered Librarian with wide professional and managerial experience to organise and be responsible for the management of the library service in Brent. Further particulars and an application form are available from the Chief Executive, Somerset County Council, County Hall, Tooting, or telephone Tooting 3451, ext. 326/200.

Closing date for completed application forms 27th March, 1978.

For full details of the post and the salary scale, please apply to the following address: The Education Department, Strathclyde Regional Council, 100, Victoria Road, Glasgow G4 7LH. Applications should be sent to the following address: The Education Department, Strathclyde Regional Council, 100, Victoria Road, Glasgow G4 7LH.

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For full details of the post and the salary scale, please apply to the following address: The Education Department, Strathclyde Regional Council, 100, Victoria Road, Glasgow G4

CLASSIFIED ADVERTISEMENTS

Keeper of Public Records

Kew

£12,480

The Public Record Office contains documents which have accumulated over nine centuries from the administration of central government and courts of law. The Keeper, who is responsible to the Lord Chancellor for the safe custody and preservation of the records, and for the provision and maintenance of access facilities to them, is also the Accounting Officer for the Government departments and other bodies on which records must be preserved permanently; the right balance needs to be struck between the requirements of Government and the demands of a wide variety of users.

at least 40) must have substantial relevant administrative experience with proven managerial qualities. An understanding of the historical research is desirable and a knowledge of archive administration and record management advantageous.

Non-contributory pension scheme.

For further details and an application form (to be returned by 31 March 1978) write to Civil Service Commission, Alancon Link, Basingstoke, Hants RG21 3JB, or telephone Basingstoke (0256) 68551 (answering service operates outside office hours). Please quote ref: G97563.

STRANMILLIS COLLEGE, BELFAST

PRINCIPAL: JAMES POMFRET, M.A., B.Sc., M.Ed.
(Amended Advertisement)

Stranmillis College is vitally concerned with the preparation of men and women for teaching in primary and secondary schools, mainly through 3 Ed. Degree courses of 3 and 4 years. There is a three-year Certificate course in three shortage subjects only, and a post-graduate course. The College is non-denominational; there is no religious test. In September next there will be about 250 students.

The College is pleasantly situated in an attractive wooded estate of some 45 acres, in a quiet residential neighbourhood on the southern outskirts of the City of Belfast. New building projects to the value of £2.1 million have been completed in recent years.

LECTURURER OR SENIOR LECTURER IN HANDICRAFT

Applications are invited from graduates with good teaching experience and informed understanding of contemporary attitudes to craft design and technology to teach courses leading to the Certificate of Education and the B.Ed. General degree with Handicraft as a main subject. A qualification in Applied Science would be an added recommendation, and other areas of expertise would be considered.

Salary scale 1, £3,279 to £6,417 plus £432 under first two stages of the Pay Code, with a further review expected from April 1st. Placing initially according to experience.

Assistance with removal expenses from outside Northern Ireland.

A form of application and further information about the College and the appointment may be obtained from:

The Secretary,
Stranmillis College, Belfast BT9 5DY.

Applications should be received no later than Friday, April 14, 1978.



CUNNINGHAMHAM DISTRICT COUNCIL

DEPARTMENT OF LEISURE & RECREATION

TEMPORARY CATALOGUER

Post Ref. No. 05/63A

Salary - APV £3,957 - £4,395 plus £520 supplements

Applications are invited from graduates with appropriate academic and professional qualifications and experience for the above post, which is for a period of 1 year.

The successful applicant will be required to prepare a catalogue to AACR standards of the Alexander Wood Memorial Collection of about 4,700 items, being mainly printed works dating from the 16th to 19th centuries, but including manuscripts, maps, photographs, engraved prints, Council documents and ephemera. As most of the material is of Ayrshire and Scottish interest, some knowledge of the field is desirable. An ability to type would be advantageous.

It is not essential. The task, financed by a British Library Grant, will include selecting material for binding and repair and recording copies of the entries for catalogue in the National Library of Scotland and the British Library.

Job description and application forms are obtainable from the Director of Finance and Administration, Cunninghamham House, Irvine, Ayrshire, telephone Irvine 74168 ext. 401. Forms should be returned by not later than Wednesday, 22nd March, 1978.

Post reference number should appear on applications.

Universiteit van Amsterdam
Applications are invited
for the newly created tenure-post of

reader/associate professor

in linguistics and modern English language.

Applicants should be specialists in linguistics and modern English language.

The successful applicant will be expected to teach at undergraduate as well as at post-graduate level, to initiate, coordinate and supervise research, and to take an active part in the management of the department and the (sub)Faculty.

Wide experience in teaching, research and management, is therefore essential.

Preference will be given to applicants who are specially interested in the following fields:

- the relations between syntax and semantics;
- the comparative study of traditional and modern linguistic theories.

If he/she is not as yet familiar with the Dutch language he/she should become reasonably competent within the briefest period of time.

Salary: Dufl. min. 68,556,- max. f 98,328,- per annum, with provisions for superannuation.

Applications, including a curriculum vitae and a list of publications as well as the names and addresses of who referees should be sent within 4 weeks, to Dr. J. J. Spa, Prins Hendrik-kade 83, Zandam, Holland, (tel. 075 - 16 60 24). He is also prepared to supply further information. Names of suitable candidates proposed by those who do not wish to apply themselves may also be sent to above address.

City of Newcastle upon Tyne

Education Committee

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CLASSIFIED ADVERTISEMENTS

Deputy Librarian

WS Atkins Group, one of the largest integrated consultancy engineering organisations in Europe, invite applications for the position of Deputy Librarian for their technical library at Epsom.

The Deputy Librarian has responsibility for inter-library loans, maintains the Standards Specifications collection throughout the Group and undertakes some cataloguing and classifying.

Applicants, male or female, and preferably with a scientific background, should have an ALA qualification or equivalent and at least three years' experience of special libraries. Additional qualifications would ideally include a knowledge of French, Spanish or German.

We offer progressive employee benefits, a pleasant working environment and relocation assistance (where appropriate).

Please apply with cv to Mrs GE Aldrich, WS Atkins Group, Woodcote Grove, Ashley Road, Epsom, Surrey KT18 5BW.

WS Atkins Group



Scottish Development Agency

Promotion and Information Unit

Librarian

£3,825-£4,239 plus £312 p.a. plus 5 per cent supplement (min. £2.50-max. £4.00 per week) per annum

The Agency invites applications from qualified, experienced librarians for the above post in the Promotions and Information Unit based at 120 Bothwell Street, Glasgow.

The successful applicant will be expected to develop and manage a library facility for the Agency and also to assist with an information service for the use of businessmen and others in Scotland.

Duties will include responsibility for building up a comprehensive data bank, providing an information retrieval system for staff and maintaining a catalogue of all Agency acquired publications, periodicals, etc. A knowledge of industry, commerce and inter-library lending would be an advantage.

Applications should be made in writing, giving brief career and personal details, to David Swift, Staff Executive, 120 Bothwell Street, Glasgow G2 7JP, not later than Monday, 20th March, 1978.

Write for application forms to the Manager, Information Division, British Gas, Watson House, Peterborough Road, London SW6 3HN, or phone Mrs White on 01-735 1212, extension 511, during business hours.

Please quote reference number WH/026.

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LIBRARIAN

London Up to £4,795*

The Watson House Research Station of British Gas is seeking a professionally qualified Librarian to take responsibility for the running of its special library. This forms part of the Scientific Information Centre which serves a technical staff of 280 scientists and engineers working in the field of gas utilization. The work includes normal library duties, with the supervision of staff and responsibility for book purchasing, etc. In addition to library qualifications, applicants should have experience of UDC, preferably with a scientific background and not less than three years' experience in a technical library.

The appointment will be made at a salary based on qualification and experience on a scale rising to £3,819 plus £455 Inner London Weightings. This figure includes phase 1 and 2 pay policy supplements which are payable in addition to the salary range quoted.

Write for application forms to the Manager, Information Division, British Gas, Watson House, Peterborough Road, London SW6 3HN, or phone Mrs White on 01-735 1212, extension 511, during business hours.

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